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AMERICAN ART NEWS.

Vol. V. No 22.

NEW YORK, MARCH 16, 1907.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Astor Library.—Exhibition of plates from Victor Champier's "Les Aneiens Almanacs Illustre" from F. R. Martin's History of Oriental Carpets Before 1800.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Fine old engravings and art objects.

Brandus Galleries.—Paintings by the Barbizon artists.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents free on other days.

Canessa Galleries, Paris.—Antique works of Art.

C. J. Charles.—Works of art.

Clausen Galleries.—Landscapes by Frank Russell Wadsworth, March 18-30.

Collins Galleries.—XVIII. Century English and French oils, and charcoal drawings by Oscar Fehrer.

Durand-Ruel Galleries.—Pictures by Maxime Maufra, until March 30.

Ehrich Galleries.—Portraits by masters of early schools, through March.

Feral Gallery, Paris.—Ancient and modern paintings.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Hutchins and Randall collections of oils on view March 18 until sale. Also Donchian collection of Oriental Rugs, March 18 until the sale.

Fishel, Adler and Schwartz.—Paintings by noted artists.

Gimpel and Wildenstein Galleries.—High class old paintings.

J. & S. Goldschmidt, Frankfort.—High class Antiquities.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Hamburger Fres. Paris.—Works of Art.

E. M. Hodgkins, London.—Miniatures, Sevres porcelaine, French furniture

Holland Art Galleries.—High class modern paintings. View in old Rome by G. Pannini.

F. W. Kaldenberg's Sons.—Artistic specialties in ivory, pearl, etc.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Khayat Gallery.—Antique art objects.

Kleinberger Gallery, Paris.—Works of art.

Knoedler Galleries.—Exhibition of paintings by Walter Appleton Clark, March 18-27.

Leicester Galleries, London.—Landscapes by James Charles and Harold Speed. Drawings by Anton Mauve.

Lenox Library.—Prints by American artists.

Macbeth Galleries.—Portraits by Miss Ellen Emmet, March 11-25. Landscapes by Wm. Keith, opens March 28.

Metropolitan Museum.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

McClees Galleries, Philadelphia.—Exhibition of paintings by "The Ten American Painters," until March 23.

Minassian Galleries, Paris.—Persian and Arabian objects for collection.

Montross Galleries.—Exhibition of "The Ten," March 19 to April 6.

Noé Galleries.—Watercolors by Walter L. Palmer, and "Shepherd and his Flock," by Jacque.

Oehme Galleries.—Paintings and water color drawings.

Powell Gallery.—Water colors by Miss Amy Cross, March 19-23.

Pratt Institute.—Pictures by Jules Guerin, until March 30.

Ralston Galleries.—Works of Art.

Sivadjan Galleries, Paris.—Genuine antiques, marbles, bronzes, jewels and potteries.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

street, near Carnegie Hall, is the site of what is to be the New Lotos Club house, which will be completed in about a year. The board of directors passed upon the building committee's recommendations yesterday. The lot alone is said to be valued at \$300,000.

A despatch from Florence says: It is reported here that several important objects of art have disappeared from the house of an nobleman at Pistoia. They include a Botticelli, a chimney piece valued at \$10,000, for which \$1,200 was paid and other, treasures.

After three years' study the special commission of artists, architects, builders and citizens who have been planning the "City Beautiful" have pre-

ANNUAL ACADEMY EXHIBITION.

The first annual exhibition of the Academy of Design since its merger with the Society of American Artists, and which will take the place of the annual spring exhibition of the society, will open to the public to-day in the galleries of the American Fine Arts Society, 215 West Fifty-seventh street. Yesterday was varnishing and press day, with a reception and private view in the evening. There has been much anticipatory interest felt and expressed in this first annual exhibition of the Academy, and the combined strength of the two organizations is well manifested in the present display of paintings and sculpture. The attendance of artists and art lovers at the private view was large. The exhibition is larger than the autumn display of the Academy, which numbered some 355 canvases.

In the present exhibition 378 pictures are hung, and this number added to the sculptures, 51, makes a total of 429 works of art on view. The exhibition on the whole is a creditable one, and in a large measure justifies the general anticipation, and verifies the belief and judgment of those who have labored with zeal to bring about the union of the two organizations. A significant point emphasizing the need of larger facilities is the fact that 250 pictures selected by the jury could not be hung in the present exhibition on account of the inadequate space in the Fine Arts Galleries. About 750 pictures were rejected.

A new departure this year at the Academy is that instead of the usual awards and announcements of prizes, the winning pictures will not be selected until a future date. It is likely that they will be announced on March 23. A number of pictures in the exhibition, however, have prize-winning qualities and there is naturally much speculation among the artists as to who will be the lucky recipient of awards at this annual exhibition.

There are plenty of landscapes, and not too many marines, a fairly good number of figure pieces and now and then a strikingly fine portrait to be seen.

The Vanderbilt Gallery, as usual, is well hung with a representative collection of pictures. Conspicuous and given the place of honor in this gallery is the admirable figure piece, which is reproduced in this issue of the Art News, "An Interlude," by W. Sergeant Kendall, of a mother and child, and a delightful harmony in gray. Near by is a landscape, "The Gorge," a picture of note, by Frederick Ballard Williams, with cool greens and broadly treated.

It is not possible in this first preliminary review to mention all of the pictures of merit displayed, as the notice of necessity must be written in advance, and without the aid of a catalogue. There are "star" pictures, of course. One of the first among the "stars" is the graceful figure composition by Irving R. Wiles, in which the artist portrays Julia Marlowe as Viola in Twelfth Night. Another effective figure piece is Hugo Ballin's "Three

(Continued on page 4.)



"AN INTERLUDE."
By Sergeant Kendall.

At Academy Exhibition.

Williams (Max) Gallery.—Special sale old and modern prints, etchings and oils.

SALES.

Fifth Avenue Art Galleries.—Hutchins and Randall collection of oils, March 20, 21, 22, at 8.15 P.M. Donchian collection of Oriental rugs, March 23 at 2.30 P.M.

By reason of the offer by the King of England to loan an "antiquarian and historic art exhibit" to the Jamestown Exposition, the original plan of a fine arts exhibit has been abandoned. The space in the fireproof building is too limited to accommodate both exhibits, so those in charge of this department have deemed it wise to forego the fine arts exhibit, as the Jamestown Exposition is primarily an historical exhibition.

The Castleton apartment house property at 110 to 112 West Fifty-seventh

sented their final report to Mayor McClellan. The report leaves no detail untouched which might contribute to the beautifying of the city. Its recommendations extend all the way from vast parkways, which would cost millions, down to prescribing uniform designs for bootblack and newsstands in the streets, as well as new regulations for the public cab service.

A cable from Rome says: Negotiations have been concluded between the Minister of Public Instruction, Signor Rava, and the Syndic of Rome, for the formation of a mediaeval museum in the Castle of St. Angelo. The museum will contain an immense amount of mediaeval material which is now contained in many different collections.

A later despatch from Washington to American Art News states that the Wm. T. Evans gift to the National Gallery has been increased to fifty paintings.

IN THE ART SCHOOLS.

The students' committee of the National Academy asked that a course of lectures be given in conjunction with those of A. T. Van Laer, on "The History of Painting." This resulted in arrangements with Columbia University, where will be delivered a course of four lectures, the first of which was given on March 6 by Prof. A. D. F. Hamlin, on "Some General Considerations in Architecture." The lecture was attended by nearly three hundred students from both institutions.

Frank Alvah Parsons, director of the Y. M. C. A. art department, delivered a lecture at the West Side Branch on "The Relation of Art to Music," and was assisted by a pianist, who gave various interpretations of color values, tones, etc., by selections from well-known composers.

The last exhibition of the season of the class of Nicholas Vachel Lindsay in the West Side Branch of the Y. M. C. A. was held on March 6.

On March 6 the members of the Art Students' League held their annual caucus for the nomination of a president, two vice-presidents, and three members of the present board, to serve during the coming year. The nominations were as follows: For president, Arthur N. Fuller; for vice-presidents, Christine Wright and Stephen H. Condict, to be retained on the board of control, and Albert D. Smith. The election will be held on Wednesday evening, March 20. Preceding the nominations, the minutes of the last meeting were read and approved. Besides other important business, the following were elected to membership: Eugene Speicker, Mabel Meeker, Harold Lapham, Marguerite Goubert, Aime Titus, Mary Jackson, Lester Boronda, Effie J. Cahen, Albert Bunning and Walter Teague.

The League classes have been crowded all season, and there is need of larger quarters. It is evident that the school is outgrowing their present building.

The class in composition of the Woman's Art School of Cooper Union, which meets every Monday afternoon with Frederick Dielman, art director, is offered several prizes for the best composition during the year. The prizes will be announced later. There will be given, beside the special competition prizes in the miniature, illustration, composition, design and sketch classes, the usual prizes consisting of silver and bronze medals and two honorable mentions.

Mrs. C. P. Huntington has recently given \$10,000 to the building fund of the New York School of Applied Design for Women, 200 West Twenty-third Street. Two scholarships of \$50 each have been given by Mrs. Frederick W. Vanderbilt and Miss Estelle Whitfield.

The Chase class for the study of art, organized by William M. Chase, the well-known American artist, will leave Boston on June 7 for its fourth season in Europe. The object of the party will be to sketch and paint from landscape and the living model, and to study and copy the works of the great masters in the Pitti, Uffizi and other galleries, and also to see Italy. The class will leave Boston on the Romanic, of the White Star Line, and is due in Naples on June 21. Two days will be spent at Naples, and visits will

be made to Pompeii, Capri and Sorrento. Four days will be devoted to Rome, the Forum, the Coliseum, the Vatican, the Museum, and the Pantheon.

The class will visit Florence, where it will remain for two months. From Florence the students will proceed to Genoa, visiting the principal centers of interest. A trip will also be made to Venice, and in August the party will cross the Adriatic Sea for Trieste, the capital of Istria, and the chief seaport of the Austrian Empire. A trip to Flume by steamer will follow, and opportunity will be offered for the study of Roman antiquities. The journey will be continued by way of the Straits of Messina to Palermo, Sicily, William M. Chase is instructor of the class, and Louis G. Monte and Walter Pach, managers and lecturers.

WASHINGTON.

Another notable gift has been made to the nation. Mr. William T. Evans, of Montclair, N. J., has this week presented to the National Gallery thirty valuable paintings by leading American artists. Owing to the lack of available wall space in the hall now occupied by the National Gallery, these paintings will be placed temporarily in the atrium of the Corcoran Gallery as a loan collection. They include works by Inness, Wyant, Homer, Martin, Winslow, Homer, Ranger, Murphy, Twachtman, Miner, La Farge, Blum, Bunce, Blakelock, Walker and others, and, while of great intrinsic value, are of inestimable worth as a nucleus for a national collection. Admirably supplementing the Freer collection, they give increased impetus to the movement, and place the National Gallery immediately upon an established footing in the American art world. The gift is, indeed, beneficent to the furthest degree, and was gratefully accepted by those in authority. The pictures will be transferred within a few weeks.

A valuable loan has also recently been made to the National Gallery. Forty-nine works in sculpture by Edward Kemeys, the distinguished American animal sculptor, have been lent by the artist. It is the largest collection of Mr. Kemeys' work which has ever been exhibited, and it goes far toward proving his right to present eminence and future remembrance. There are ten bronzes and thirty-nine plaster casts. Among the most notable are the combat of bison and wolves exhibited in the Paris Salon in 1878, the sketches of the lions for the Chicago Art Institute, the original models of the "Still Hunt" in Central Park, and the "Panther and Cubs" in the Metropolitan Museum and the well-known "Jaguar Lovers."

The Corcoran Gallery's exhibition closed last Sunday afternoon. During the four weeks it was in progress it was visited by considerably over fifty thousand persons and its sales amounted to nearly forty-nine thousand dollars. Twenty-six canvases were sold. Thirteen the Corcoran Gallery bought, two were purchased by Washingtonians and eleven by non-resident visitors. Among the last sales recorded were: Mr. Redfield's "Lowlands of the Delaware," Mr. Groll's "Arizona Clouds," Ernest Lawson's "Aqueduct at Little Falls," "The Magic Forest" by Irving Course, "The Lonely Sea" by D. J. Gue and "Sunset Glow" by Jules Turcas. At a meeting of the trustees held last week it was determined to repeat the exhibition two years from now, that is, in the winter of 1908-09, and it was announced that the Hon. W. A.

Clark had already placed in the hands of the trustees five thousand dollars to be awarded at that time in prizes. They will be known as the Clark prizes and will be awarded as follows: A first prize of \$2,000, a second prize of \$1,500, third prize of \$1,000 and fourth prize (honorable mention) of \$500.

The Washington Water Color Club held its annual meeting on the evening of March 2. J. H. Moser was re-elected president; Miss B. E. Perrie, vice-president; Miss Grace E. Atwater, secretary, and Carl Weller, treasurer. Miss Mueden, Miss Jackson and Mr. Leisenring were elected members of the board of managers. A "Poster Party," followed the election, and prizes were won by Miss Jackson, Mr. Moser and Miss Mueden. Plans were discussed for the club's next annual exhibition, which will be held in the Corcoran Gallery in the Fall.

To the sales made in the Corcoran Gallery exhibition must be added "The Lonely Sea," by D. J. Gue.

PHILADELPHIA.

Exhibitions are at their maximum in Philadelphia this week. There are the four special shows at the Academy, the Ten American Painters at McClees Galleries, Mary Smyth Perkins at the Plastic Club, Henry R. Poore's landscapes and an exhibition by Edward W. Redfield at local galleries.

Five landscapes by Ernest Lawson have been sold from his exhibition at the Academy.

At the Art Club the sales include: "Reverie," by Benedict Osnis; "December," by the same artist; "The Wilows," Carl Weber; "A Lobster Study," Mary Russell Ferrall; "Under the Autumn Sun," F. F. English, and "Sweet Solitude," Will Rau.

Charcoal drawing from the antique by Thomas P. Anshutz constitute the March wall display at the Sketch Club, where they were placed on view on the evening of the regular monthly meeting.

Alice Mumford Roberts has sold her "The Snack" from the Corcoran Gallery in Washington, and Edward W. Redfield, in addition to receiving there a prize of \$250, has sold his two canvases included in the exhibition for \$1,500 each. In addition to this Redfield sold a picture in Boston, one in Philadelphia, besides receiving the Academy gold medal, all since the beginning of the year 1907.

"An Old Folks' Tea Party" is scheduled for the evening of March 20 at the Plastic Club, when the guests will all appear in costume. Later in the evening Mrs. George Perkins will give a talk illustrated by lantern slides on "A Walk Through Old Philadelphia."

An exhibition of landscapes by Frederick Nunn will open in the Fellowship Room, 201 South Eleventh street, April 6.

Three pictures were sold from the exhibition of paintings by Charles Morris Young in the McClees Galleries, which closed a week ago.

PROVIDENCE.

In one of the small galleries of the Rhode Island School of Design, there opened with a private view on March 5 an exhibition of eighteen pictures by Wilton Lockwood of Boston. The portraits are of Mrs. Agassiz, Mary Amory, Mrs. Claflin and child, Dorothy Sturgis, Dr. Eliot, Captain Green, Homer Sivertser, Miss Kimball, Mr. Lehmann, Mr. McLennan, Dr. Nash, Mrs. Sweetser, and "Helen."

At the Art Club, on Tuesday evening, there was an exhibition to members of the ten or more paintings loaned by Samuel M. Conant, of Pawtucket, which he is about to present to Brown University. Mr. Conant will give a private view to his own friends on Wednesday evening.

Walter Francis Brown has just concluded a successful sale of his paintings. One of them was bought by subscription and was presented to Brown University last Wednesday afternoon with an address, by Prof. Francis G. Allinson.

Robert Patterson will open an exhibition and sale of handicraft in his studio on John Street to-day, which will include work from the Deerfield, Barblehead and Belchertown Arts and Crafts Societies, and also the Patterson casts.

CINCINNATI.

The new Sinton Hotel, which opened recently, while promoted primarily as a business project, deserves to be considered under the head of art. It embraces various architectural and artistic ages and epochs of France, Italy, Norway and England and Mr. William F. Behrens of Cincinnati and New York, who directed and designed the decorative features and the furnishings gives it as his honest opinion that there is no hotel in the world that can display so much graceful art, and at the same time such dignity and comfort. The great lobby, with a heavy timbered ceiling, is done in the style of the Italian Renaissance. The marble and bronze wainscoting reaches from floor to ceiling. The ladies private dining-room is in Gregorian gray and ivory-white and on the walls are mural paintings by Theodore Wilberg, each painting being taken from some historical English garden. The furniture was made in England especially for this room. The special feature of the second floor is the great salon, done in the style of Louis XIV. The lunettes of this room were done by Wilberg and the rugs and furnishings were made in France. In the grand promenade is a magnificent Rookwood fountain designed and executed by John Dee Wareham, whose exquisite work in this fountain, and in the panels of the grand cafe will be a lasting monument to his genius. The grand cafe is superb with its 60-foot ceiling, in the style of the modern French. The Wareham Rookwood panels in the cafe represent the four seasons, and bear the signs of the Zodiac. There are lunettes by Arthur Thomas. The kneipe room in the basement is done in the ancient Norse style, with battle lanterns and massive buttresses supporting the vaulted ceiling.

There is a very pretty row on among the promoters of the proposed statute to Theodore Thomas. The idea of such a monument to Mr. Thomas was originated by A. Howard Hinkle, and he backed it up with a gift of \$5,000, asking that a like sum be subscribed by contributions. The taking of this subscription was put into the hands of a committee from the Municipal Art Society. The sum was forthcoming within a short time, and the committee proceeded to bestow the honor of making the statute upon Mr. Clement Barnhorn of the Cincinnati Art Academy, without further consultation with Mr. Hinkle. The selection of Mr. Barnhorn did not please Mr. Hinkle who further felt that he should, by all canons of courtesy, have been consulted in the matter. It is probable, however, that Mr. Barnhorn will proceed with the execution of his commission.

CALENDAR FOR ARTISTS.

Boston.—St. Botolph's Club exhibition by Dodge MacKnight, until March 26.

Boston Art Club.—Annual exhibition pastels and water colors. Exhibition opens March 16. Closes April 6.

Charleston, S. C.—Carolina Art Association-American Art News Southern Circuit Travelling Exhibition. Closes about April 6.

Chicago.—Exhibition of Students' League and German paintings until March 24.

New York.—National Academy of Design.—Eighty-second annual exhibition. Exhibition opens March 16. Closes April 20.

American Water Color Society.—Pictures received April 19. Reception May 1. Exhibition opens May 2. Closes May 20.

American Society of Miniature Painters.—Eighth annual exhibition.—Knoedler Galleries. Exhibits received March 30. Exhibition opens April 6. Closes April 20.

Pennsylvania Academy.—Special exhibitions by Paul Dougherty, Marie Oakley, T. W. Dewing, Ernest Lawson and Timothy Cole, until March 23.

Philadelphia.—Annual Academy Water Color exhibition. Opens April 1. Closes April 27. Philadelphia Art Club's spring water color exhibition, March 4 to 31.

Pittsburg.—Annual exhibition Carnegie Institute. Opens April 11.

Providence Art Club.—Annual exhibition, March 26 to April 16.

Worcester (Mass.) Art Museum.—Water Color Exhibition. Closes March 24.

AMONG THE ARTISTS.

Dwight W. Tryon's oil painting, "May Morning," which was exhibited at his recent exhibition at the Montross Gallery, was sold to a Brooklyn collector. Several of Mr. Tryon's pastels have been purchased by out-of-town people.

The Grolier Club is showing a large group of the medals and plaques modeled by Victor David Brenner. On Thursday the club held a special meeting, with guests, to examine and discuss this medallist's exhibit.

Willard D. Paddock is making some small bronzes for the home of a prominent Hartford man. Mr. Paddock also executed the mural work which decorates the same room, consisting of a frieze of sea waves and sea gulls.

Mrs. Florence Francis Snell has sent several paintings to the Boston Art Club exhibition, which opens soon; she has three canvases now on view at the water color and pastel exhibition at the Worcester Art Museum. Lately she has completed an ideal head of a young girl, in which the girl's face and shoulders and red-brown hair are in contrast with a crown of leaves painted in deep silvery blue, and a gown of the same color.

On the 1st of May, Mr. and Mrs. Snell will sail for England with their class of advanced students, who stop at Chagford, Devonshire, for a month's out-of-door work. In August they will visit Bellagio, Lake Como, Italy, where they will be joined by another class on Aug. 1.

A first view of Edward Gay's decorative paintings, a large canvas representing the ruins of a Greek theatre at Taormina, was held in the Public Library at Mt. Vernon, N. Y., on Tuesday, evening.

The old Greek theatre, excavated probably during the Roman period in the solid rock of a high peak overlooking the sea is the subject of the painting that Mr. Edward Gay has recently completed. The Grecian columns and the wall of Roman brick that overlooked the sea constitute the principal features in the foreground of the painting. The chief interest of the picture is Mount Aetna, whose snow-capped summit rises out of the rusty gray like a gigantic purple-white spectre. This work of Mr. Gay is a fine historical piece. It occupies the east end in the arch of the great hall, and is the first decoration to be placed there.



"THE OLD WILLOWS."

By Bolton Jones.

At Academy Exhibition.

A. Benziger, who painted two pictures of President McKinley, is about to execute a similar commission for President Roosevelt. Mr. Benziger married an American girl, Miss Lytton of Chicago.

A bronze bust of Rear-Admiral Chadwick, U. S. N., retired, was modeled by Miss Agnes Lodberg, a Danish sculptor who is now in Newport. The bust is strongly modeled and evidences much talent on the part of the sculptor. It was cast at the Gorham Company.

A despatch to the New York Sun from Ottawa says:

Mrs. Behenna, the New York artist, who has been missing two weeks, is alive and well. Telegrams to Canadian relatives state that she is with a daughter at Norfolk, Va.

Prof. Vronzo Cosentino has now on exhibition at Tiffany's his recently completed bust of President Roosevelt, which has been cast in bronze. The sculptor has been at work on this bust for some time past. It is considered an admirable presentment of the President.

Mr. and Mrs. Joel Nott Allen will give a reception this afternoon in their studio, No. 144 East Twenty-third street.

An unusually fine and important example of Murillo, a portrait of a Grandee of Spain, has just been loaned to the Metropolitan Museum of Art by William T. Dannat, president of the Society of American Artists in Paris. The painting has been hung in a conspicuous place in Gallery 24, which is devoted to a number of rare pictures by foreign masters.

The figure is full length standing.

Saturday night in the National Arts Club. A procession headed by George and Martha Washington and consisting of Spaniards, Mexicans, Indians, Filipinos, Porto Ricans and Hawaiians was reviewed by Uncle Sam. After the procession had passed, each group in turn entertained him with a characteristic dance. The walls of the gallery were decorated with the red, white and blue, intertwined with the Spanish, Mexican and Porto Rican colors, with here and there Indian war relics. These relics were kindly loaned to the club for this occasion by Mr. Frank M. Covert. Among the members taking a part in the affair were noted the Hon. John De Witt Warner, Victor Brenner, John J. Boyle, Mrs. Doré Lyon, Mrs. Alex. Hamilton Stewart, Mrs. Jenny Delancy Rice, Mrs. Fanny Rowell, Miss Maude Stumm, Mr. and Mrs. Woodruff Leeming, Hollister Logan, Mr. and Mrs. Frederick S. Lamb, Mr. and Mrs. E. A. de Lima, Mr. and Mrs. Charles R. Lamb, Mr. and Mrs. Walter G. Mulliner, and many prominent painters, sculptors and literary folk who are connected with the club.

The Municipal Art Society held its sixth annual meeting and dinner on Tuesday night in the galleries of the National Arts Club, 14 Grammercy Park. The event also marked the formal opening of the annual exhibition of the society. This exhibition includes several hundred paintings, drawings and sketches for mural decorations. It will remain open during the present month. Among the artists represented are John La Farge, Kenyon Cox, C. Y. Turner and E. W. Deming.

CHICAGO.

The students of the illustration class of the Art Institute are holding an interesting exhibition of their work in the rooms of the Chicago Society of Artists. This week marks the beginning of an industrial exhibition for which the advanced students have painted a series of panels, depicting with crude but striking art various conditions of labor—the factory, the sweatshop, the stock yards, Ghetto street scenes are shown, as well as convent and monastery interiors, showing the medieval occupations of the cloister. Works contributed are by Katherine Maxey, Frank Zimmer, Linda Janssen, Mary Cornis, Fred Grant and William Scott.

William P. Henderson is holding a small exhibition of his recent work at the Academy of Fine Arts. It includes Spanish and Mexican landscapes and a few American subjects. Other paintings recently shown in the Chicago exhibition by Anna Stacey, John F. Stacey, Edgar Cameron and Adolph Schulz are hung in this gallery.

The sole exhibition of the week of any significance or novelty is that of a representative group of Indiana artists, now being held in a local gallery. Twenty-five canvases by J. E. Bundy in water color and oil are landscapes showing woodland stretches. This group, with additional pictures by J. Ottis Adams and T. C. Steele forms a showing which has appeared at various native exhibitions in the state.

The University Art Shop of Evans-ton is holding a special exhibition of etchings and reproductions from them by recent processes in making color prints. Also an additional exhibit in oils by Fritz Thaulow, a special group of the most recent work of Jules Gurein showing French chateaux and a group of Dutch water colors, including examples by Gruppe, Kever, Ritschel, Termuhlsen and Bauffe.

A Mi-Careme Festival, taking the form of a National Carnival, was held

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

With the opening to the public today of the first annual Academy exhibition since the merger of the old organization with the Society of American Artists—and which display will from now on take the place of the annual society exhibition—and the sale at Mendelssohn Hall last evening of selected pictures from the Bronson, Frank, and Marburg collections, the second important picture auction of the season, the week has been and is a lively one in the art world of New York.

A full report of the sale will appear in our next issue, and an introductory review of the Academy display will be found in another column.

William T. Evans' gift of fifty paintings by prominent American artists is a munificent contribution to the National Gallery at Washington. Combined with the Freer paintings and the Harriet Lane Johnston bequest, the works of these representative artists will form a splendid nucleus for the National Museum through the generous Evans gift.

That the Metropolitan Museum of Art is constantly growing more educational in scope, and public interest stimulated in the fine arts, is manifested in every direction at New York's temple of art. New life and activity under the present regime, headed by Sir C. Purdon Clarke, is strikingly apparent to the frequent visitor to the Metropolitan. Paintings of the various schools have been classified, and galleries devoted to certain masters have been re-arranged and re-hung to meet the development inaugurated by Sir Purdon and his able assistant, Edward Robinson, who is fulfilling the prom-

ise he gave of achievement upon his arrival here from Boston, while in the department of paintings. Bryson Burroughs has given evidence of zeal and capability in the absence of Roger Fry, who is now in London. The opening of a new gallery devoted to Greek, Roman, and Etruscan bronzes at the Museum last week, is a step in the right direction.

Our fifth exhibition in our series of travelling exhibitions in the Southern cities closed at Savannah, Ga., after a successful fortnight last Saturday, and the sixth exhibition of the series opened in the Gibbes Memorial Museum of Charleston, S. C., with a reception, and under the auspices of the Carolina Art Association on Wednesday evening last. Notice of this opening will appear in our next issue. We have been reluctantly obliged to decline a pressing request for the display from Spartanburg, S. C., as the pictures will remain in Charleston until early in April when they will be transferred to Lynchburg, Va., and on April 23 to Baltimore, Md., where the last of the series of exhibitions will be held.

A number of important accessions are announced in the March issue of the Metropolitan Museum of Art's bulletin.

Most important among the loans, are four paintings lent the museum by William K. Vanderbilt. Chief among these is a magnificent Rembrandt, a portrait of a man of the late middle age, and entitled "The Noble Slav." The picture is signed "R." and dated 1632. Rembrandt at that time was twenty-six years old, and his youth is shown in the close handling of parts, and in the rendering of the hands. Sir C. Purdon Clarke says that undoubtedly the portrait is the finest Rembrandt in this country.

Another painting loaned by Mr. Vanderbilt is a portrait of Queen Henrietta Maria, wife of Charles I., by Van Dyck.

Holbein's portrait of Lady Guildford is also included in the Vanderbilt group. This noblewoman is one of the series of portraits of notabilities of the Court of Henry VIII., and it was painted in 1528. The last of the Vanderbilt quartet is "The Toilet of Venus," by Francis Boucher, painted in 1751 for Mme. de Pompadour.

A set of early Gothic Burgundian tapestries has been presented by J. Pierpont Morgan. The tapestries are of the type known as Arras, and include five pieces in all. They represent the Seven Sacraments, and form together a suite, dating from the middle of the fifteenth century.

At a recent meeting of the Board of Trustees, the following resolution was adopted:

Resolved, That after some date to be fixed by the Director, the Museum shall be kept open on Saturdays, free of charge, continuously from 10 A. M. to 10 P. M., and that the opening for two hours on Monday and Friday evenings be discontinued from and after the same date.

In accordance with this resolution, beginning March 16 the Museum will be open on Saturday from 10 o'clock A. M., to 10 o'clock P. M. Thereafter it will not be open as heretofore on Mondays and Fridays from 8 to 10 P. M.

(Continued from page 1.)

"Ages," which hangs in a prominent place in the South Gallery.

Another effective figure piece is "The Summit," by Louis Loeb, notable for its decorative quality and is a brilliant achievement. In Leonard Ochtman's best vein is his landscape, "November Moonrise," which is painted with fine feeling for the subject. A landscape, which may also be reckoned among the "stars" is a beautiful autumnal woodland from the brush of J. Francis Murphy, unusual in quality and exquisite in tone. This picture hangs in the Vanderbilt Gallery and has been deservedly admired.

There is poetic charm in the "Babbling Brook," with blue hills in the distance, by Charlotte B. Coman, and Walter Shirlaw contributes a fine composition, a Brittany landscape, with windmill and peasant maid. One of the largest pictures in the exhibition is also by Mr. Shirlaw. It is a genre entitled "Sheep Shearing in the Bavarian Highlands," and contains many figures. It is a strong composition, fine and mellow in color. As a genre it should be accorded first place. A landscape of merit is "The Plains," a winter scene, by Jonas Lie, in which the artist has most successfully indicated in his painting the remarkable clearness of the winter atmosphere. Also in the Vanderbilt Gallery is a landscape of sentiment and fine in tone, "In the Pines," a sterling picture, by Ben Foster.

A characteristic still life by William M. Chase is hung near by. "Morning After the Rain," by R. M. Shurtleff, has excellent atmospheric effect, and there is merit in a forest interior, from the brush of the same artist. A portrait of Colonel David Perry, of the U. S. Cavalry, is by Robert Henri. It hangs in the Vanderbilt Gallery.

"Summer on the Seine" is a characteristic and attractive landscape by Robert W. Van Boskerck. Sargent's portrait of Rev. Endicott Peabody has already been mentioned in these pages. The work is somewhat conventional and scarcely on a par with the artist's best achievements.

In the South Gallery, strong and compelling is "Dunes at Sunset," by Charles Warren Eaton. Subdued in tone is the portrait of J. M. Taylor, D. D., president of Vassar College, by William M. Chase. The sitter is depicted in his black collegiate robe. Near by is "Hazy October," with fine sunlight effect, by Edward Potthast, one of the best pictures in the room. Here is also a characteristic Albert L. Groll, a picture of Laguna, New Mexico, with Pueblo Indian village, a work quite up to the standard of this progressive artist. A clever portrait near the New Mexican landscape is a bust of Albert Groll, painted with good expression, by F. Luis Mora, and with a capital likeness.

One of the best pictures in the exhibition is "The Phantom Ship," by Eliot Candee Clark, a work with fine imagination and Turner-like sky, a painting which gives much promise for the artist in the future. A winter landscape by Edward W. Redfield, of breadth and character; "Dale and Hill," by Bruce Crane; a landscape of good quality by Bolton Jones, and a big landscape of a mountain in the Berkshires, by Emil Carlsen are other noteworthy pictures in the South Gallery. "The Mirror Signal" is an effective Indian picture by E. Irving Couse. In the East Gallery is a landscape with soft sky by Edward Gay, and "Snow Clad Hills" with oxen, by G. Glenn Newell, pictures deserving mention.

In the Central Gallery Carlton T.

Chapman is represented by a mural decoration, "Road to Old Westchester," and an effective portrait sketch is by C. Y. Turner. "The Vast Deep" is an admirable marine by F. K. M. Rehn. In the West Room two pictures of note are "The Stream," by Gifford Beal, and a skyscraper, "Bowling Green," by Colin Campbell Cooper, and also a stream in Winter by E. W. Redfield.

A number of interesting pieces of sculpture are displayed, and among these are "Indian Fighting Eagle," by Abastian St. L. Eberle, and "Sea Weed," by Edith M. Burroughs; "A Young Girl," by Isidore Konti; a portrait bust in marble, by Victor D. Brenner; a figure of an Indian boy, by J. Scott Hartley; "The Challenge," by Frederick R. Roth, and a portrait of a young woman, by Herbert O. Adams. A group of pictures are also on view in the annex of the Academy room, but space forbids extended mention. The exhibition is well worthy of several visits. It will remain open until April 20.

Charles H. Dorr.

CHARLESTON.

The opening of the annual spring exhibit under the auspices of the Carolina Art Club took place on Wednesday evening, March 13, with a private view and reception to the officers and members. During the evening an address was delivered by Mr. James B. Townsend, who is conducting the Travelling Art Exhibit. The subject was "Art in the South," and as Charleston was foremost in the early art movement in America, it was particularly interesting to the people of this section.

The opening of the exhibition was attended with interest, as the canvases of the American Art News Travelling Exhibit which were shown have been highly praised by both the New York press and the critics of the different cities which it has already visited.

On the receiving line for the opening reception were Hon. James Simons, president of the Carolina Art Association, and Mrs. Simons, Hon. R. G. Rhett, mayor of Charleston, and Mrs. Rhett and the officers and ladies of the board. Mrs. Luther Lapham, chairman of the Associates; Mrs. F. M. Robertson and Misses M. E. Horlbeck and Caroline Jackson. The Hon. Joseph W. Barnwell and Messrs. James S. Murdoch and W. C. Miller. Mrs. Marggault Heyward presided at the punch bowl.

In connection with the Travelling Exhibition there is to be a creditable showing of local pictures, with water colors and oils. Tea is to be served every afternoon from four to six o'clock by committees of ladies from the Associates.

Mr. Bolton Coit Brown.

Dear Sir:—I cannot resist the temptation to address you on the subject of your letter in the American Art News. I am so thoroughly in sympathy with your rarely beautiful art, your poetic interpretations of nature's refinements, that I have long intended to say what I thought. * * * I wish you the success your novel idea merits, and congratulate the lucky mortals who, for such a pittance, will possess a work of Bolton Coit Brown.

You are doing good work. Believe me,
Yours most faithfully,

Leon Dabo.

[The above letter was received by Mr. Brown from Leon Dabo, and shows a fellow artist's appreciation of the scheme.—Ed.]

LONDON LETTER.

March 8, 1907.

A record price was given at Christie's last week for a portrait by Sir Thomas Lawrence, his "Miss West," afterwards Mrs. William Woodgate, bringing 4,000 gns. The canvas is small and shows the figure to the waist, dressed in white with a pink scarf around the neck, with a landscape background. As an example of the artist's powers it is certainly inferior to the male portrait recently acquired for the Metropolitan Museum, and in some respects is less fine than the same artist's "Miss Emily Ogilvie," which made 3,000 gns. last year.

At the same sale Cuyp's "A Dutch Farm" made the high price of 3,800 gns., while an admirable rural subject, "Happy Cottagers," by Morland, brought the sum of 2,800 gns.

A fine example of Hoppner, "Portrait of Charles Oldfield Bowles," as a boy in a plum-colored dress, made 2,200 gns., while "The Hon. Mrs. William Fitzroy," by the same, made £1,250. Two small Jan Steens, "Children Amusing Themselves with a Cat" and "Interior with Peasant Seated at a Repast," brought 570 and 660 gns. respectively, and "The Interior of the Artist's Studio," by D. Teniers. 260 gns.

An interesting lot was the finished sketch for Gainsborough's "Market Cart" at the National Gallery, which brought 600 gns. The National Gallery painting went for 1,050 gns. at the Cwydyr sale. Two charming little landscapes by the same artist were secured by Mr. Hodgkins for 300 gns., who also secured two interesting examples of J. B. LePrince, "The Terrace of a Chateau" and "A Harvest Field," for 285 and 305 gns. respectively. Other prices of note were 750 gns. for Susterman's "Portrait of Marphesa Guadagna and Son," 310 gns. (Agnew) for "A River Scene" by S. Ruysdael, 900 gns. for portraits of "Pierre Both, First Governor of Batavia, and His Wife," and 700 gns. for a clever drawing in gouache of "A Lady" by Daniel Gardner.

Readers of this column will remember that last year when commenting on the decline in early Victorian art, I named three painters whose work was bound to rise in value again and they should note that a painting by one of these, John Phillips, "A Scotch Fair," has just brought 220 gns. at Christie's, against 120 gns. in 1852. On the other hand, Rosetti's picture illustrating "She bound her green sleeve on my helm," went to Messrs. Agnew for the comparatively low sum of 180 gns.

A large oblong panel of old Brussels tapestry, representing figures allegorical of Asia and signed by A. Van Werck, after a picture by L. Van Schoor, sold in the same rooms for £735, and a suite of Louis XVI. furniture, gilt and carved with foliage, the seat covered with old Beauvais tapestry with Aesop subjects, £588.

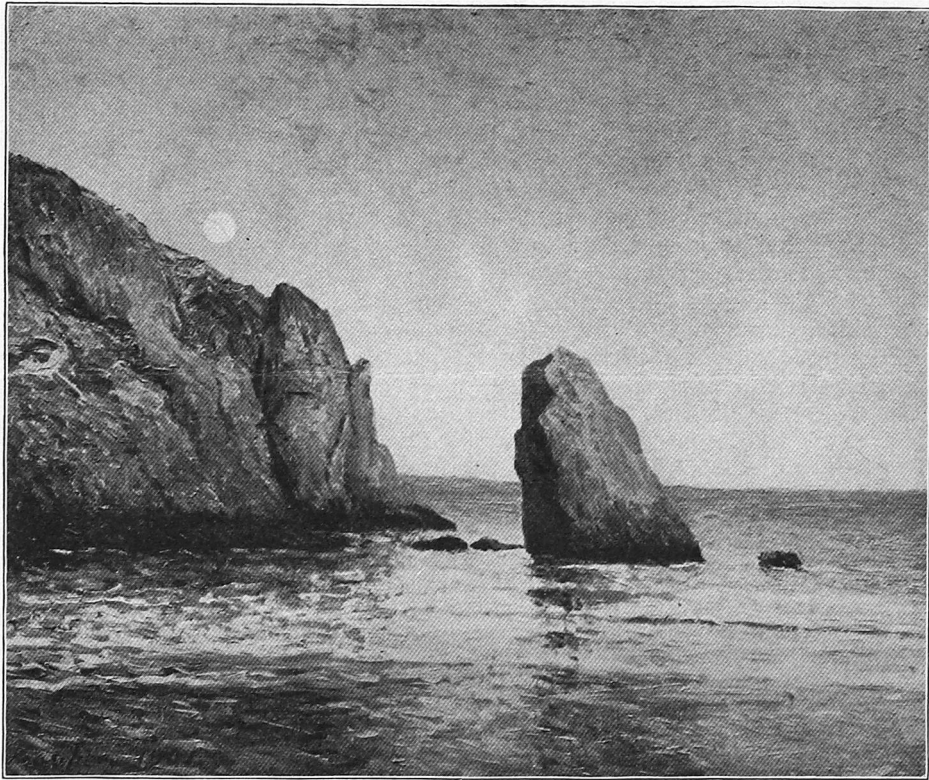
The exhibition in the "French Art of the XVI. and XVII. Centuries" at the Whitechapel Art Gallery of a notable group of Chardins, including three masterpieces, "Lady Taking Tea," "Man Making Wine" and "Woman Cleaning Frying Pan," all lent by the University of Glasgow, has directed a great deal of attention to this great French painter, and I hear it is not unlikely some examples of this master may find their way into the London sale rooms this year, when high bidding may be expected.

Mr. Baillie's second annual exhibi-

tion of flower paintings at his gallery, Baker street, includes two small oblong paintings of flowers in china jars by Whistler. These have never been exhibited before and it seems probable that they were cut by the painter from a larger picture of which as a whole he disapproved.

Next week there will open at the Fine Art Society's rooms in Bond street a comprehensive exhibition of original drawings and water colors by John Ruskin. Among the exhibits will be many manuscripts, notably the "Laws of Fesole" and "Prosperina," bound in volume form with all the accompanying drawings Ruskin made for them.

George Henry's beautiful portrait, "The Blue Gown," which was so great a success at the last Academy and helped to secure the election of the painter as an associate this year, has been bought for the Public Library of Cape Town. Recent additions and gifts to the National Gallery of Scotland in Edinburgh include "Mischief," by G. F. Watts; Robert Brough's early portrait of "W. D. Ross," and two small water colors by H. B. Brabazon.



MOONRISE-DONARNENEZ.

By Maufra.

Courtesy of Durand-Ruel & Sons.

E. A. Walton has deposited at the Scottish Academy as his diploma work a beautiful half-length portrait of a young girl standing beside an open portfolio.

Sir Wilfrid Lawson's valuable collection of prints and engravings was sold at Sotheby's on March 7-14, the principal lot being a fine impression of Rembrandt's "The Three Trees," a copy of which last year made the record price of £385.

A recently discovered genealogical tree belonging to the family of Peter Paul Rubens, the great Flemish painter, shows that he was born in Cologne. Rubens's father and mother were born in Antwerp, and of the seven children born to them three were born in Cologne, among them being the youngest, Peter Paul Rubens, who came into the world in June, 1577. According to other documents found at the same time, the great Rubens is reported as having resided in Cologne until his tenth year, when his parents moved back to Antwerp.

PARIS LETTER.

Paris, March 8, 1907.

The past week at the Hotel Drouot was tolerably animated; but few paintings of importance have come under the hammer. During the Queyroi sale, which occupied two days, two grisailles, by Chardin, representing a faun and a nymph, with children and a goat, were started at 8,000 frs., and knocked down at 33,000 frs. A polyptych, in sixteen compartments, of the Byzantine school of the XV. century and representing "The Legend of St. Ursula," brought 9,000 frs; a triptych of the French school of the XVI. century; "Saint Jerome in the Desert," fetched 4,500 frs.; a triptych of the Flemish school of the XVI. century, "The Adoration of the Magi," reached 3,800 frs.; and a small panel by Swart found a purchaser at 3,120 frs.; the latter represented "The Adoration of the Infant Jesus."

In the sale of Count d'Yanville's collection of objets d'art, a painting by Courbet, representing the Château d'Ornans, was started at 5,000 frs., and went for 3,000 frs. On the same

The exhibition of paintings, water colors and drawings, by French army officers, was formally opened by the Minister of War and other high officials, in the Grand Palais, on Mar. 2.

The Société des Amis du Louvre have presented to the Musée National two statuettes of white marble, representing King Charles IV. and his third wife, Jeanne d'Evreux. The statuettes were carved by Jean de Liège, toward 1372, and were taken from the tombs in the Abbey of Maubuisson, where the dead wished that their entrails should be interred. Other gifts, from the same source, are miscellaneous statuettes of two centuries ago.

Before quitting Madrid, M. Cambon, the present French ambassador, is to make over to the King of Spain a collection of ancient engravings gathered for the purpose from the chalcographic department of the Louvre. Among the engravings is a portrait of the Duc d'Anjou, grandson of Louis XIV., who became King of Spain under the name of Philip V.; "The Coronation of Louis XV.;" "The Carrousel of 1662;" reproductions of the Rubens paintings in the Louvre, and a series of views of Paris and Versailles.

The death list of the week includes the names of M. Marcotte de Quivieres, official painter of the French Navy Department; M. Paul Pachot d'Arzac, born in Grenoble, and Mlle. Anne Fragonard, a lineal descendant of the artist.

A special cable to the N. Y. Sun from Rome says: Tadolini, the sculptor, says that the monument of Pope Leo XIII. for the Basilica of St. John Lateran will be completed in ten days. The monument represents the Pope giving a blessing.

BOSTON.

Lucy Conant and Florence Robinson have exhibitions in two of the local galleries this week. Flanders, Rome, Venice, Ravello and other picturesque spots are painted by Miss Conant. She has also made a number of records of the "Dolomites," "The Blue Mediterranean," "In Fontainebleau" and "Hotel de Ville, Paris," are among the many good paintings in Miss Robinson's collection.

A. M. Hazard, one of the younger of the Boston artists, has recently completed a large portrait group of the two little daughters of W. R. Briggs.

Mr. Hazard has opened a new art school in the former Wendell Studio on Dartmouth street. The class has been working about three months, and an informal exhibition of the pupils' work is soon to be given.

The exhibition of the arts and crafts in Copley Hall closed on March 7 after a most successful showing. Many of the best exhibits are to be sent to Portland, Ore., to be shown there a few weeks later.

Ross Turner, the water colorist, is criticising a class of pupils on Saturday mornings in the studio of Miss Brown-ing, Copley Hall.

The Copley Society is to repeat the success of the recent artist festival—"The Meistersingers of Nuremberg"—by giving an elaborate production of "Tableau Vivant" on March 20 in Copley Hall.

Through the efforts of President Eliot of Harvard and the committee of which he is chairman, an increased interest is taken in the great collections at the Boston Museum. In January alone thirty-two lectures were given and about 800 men and women attended them.

Louis Legrand exhibits in the Galerie Pellet, in the Rue Lepeletier, some of his latest works. From the drawings and pastels on view it is plain that the artist has made a special study of the danseuse, whose characteristic attitudes and gestures he depicts with felicity.

BOOK NOTES.

A fine example of Whistler's skill as an etcher appears in the *Woman's Home Companion* for March. It is a hitherto unpublished lithograph, and is notable for its beauty of line, masterly figure-drawing and delicacy of atmosphere.

Dr. Richard Muther, professor in the University of Breslau, already widely known as the writer of numerous authoritative works upon the history of illustrations and of painting, has produced his masterwork, "The History of Painting," which is to be published immediately in two handsomely illustrated volumes by Messrs. G. P. Putnam's Sons. The translation is by Dr. George Kriehn, of the Leland Stanford, Jr., University. Dr. Muther studies individual artists as typical exponents of their environment. He makes every great artist synthesize the aspirations and ideals of his generation. As every art is akin to all other arts, his book is in a measure a résumé of the intellectual development of man during the last fourteen centuries.

Prof. John C. Van Dyke's new book, "Studies in Pictures: (Charles Scribner's Sons) An Introduction to the Famous Galleries," will be ready for publication this month in ample time for the European exodus of the spring. The purpose of the book is shown by the chapter headings, which cover such subjects as "Old Masters Out of Place," "Pictures Ruined, Restored and Repaired," "Fake Attributions, Copies and Forgeries," &c. Prof. Van Dyke's previous books on this subject are "Art for Art's Sake" and "The Meaning of Pictures."

The death of Mrs. Nathalie Dole Latham in Paris on March 7 is announced. Mrs. Latham had considerable reputation as a portrait painter. She formerly had a studio here at 119 West Forty-second street. She was well known among the artists. Her father is George Lockwood of this city.

John White Allen Scott, an old member of the Boston Art Club, died on Monday last. At thirty Mr. Scott took up painting, and for fifty years had been a familiar figure in the mountain regions of New Hampshire and New York, his specially favorite haunts being the Catskills. In that time he painted hundreds of pictures.

In the catalogue of the exhibition of contemporary German paintings recently held at St. Louis, an expression of thanks is given to the organizer of the exhibition, and also to the artists who are represented in the collection, and to those who co-operated in Germany to help make the enterprise a success. Among those to whom special thanks are given are Madame Lola von Tschudi, director of the National Gallery, Berlin; Professor Carl Marr, of Munich; D. Heinemann, of Munich, and Theodore Heinemann, of New York. The exhibition proved successful in St. Louis, where fourteen paintings were sold.

Miss Harriet Herriam, teacher of design in the Carnegie Technical Schools, in her talk on "Applied Design" before the Teachers' Art Club last week, advocated the adoption of some distinct characteristics of American life for the foundation of a national art, just as Egypt used the lotus in its architecture as a symbol. She suggested the American eagle as the foundation of an American design.

A tea was given last Saturday afternoon by Miss Florence N. Levy, editor of the *Art Bulletin*, in honor of Dr. James P. Haney, Director of Manual Arts in the New York public schools, and Mr. James Hall, Chairman of the U. S. Committee for the International Congress on Art Education. Dr. Haney and Mr. Hall represent the newly awakened interest in education influence, especially in regard to the public schools in American and Europe.

The American and foreign artists who were chosen to award the \$1,500, \$1,000 and \$500 prizes given at the annual exhibition of paintings at Carnegie Institute, have been in session in Pittsburgh the past week. The Institute, however, does not permit them to make known the awards until the opening of the exhibition on April 11.

Twelve large cases of paintings charged as undervalued, at least two-thirds, were seized by Court order in Providence, R. I., on March 4. The cases were brought to this country from Italy in December by Dominico Mango. The contents of the cases, when put together, constituted a wooden ceiling 40 by 20 feet, evidently removed from some old building in Italy. The painting has been condemned and will be sold unless the duties are paid.

The fact that the New York firm of McKim, Mead & White has brought suit against an importing house for \$100,000 damages on account of its failure to deliver just such a work to that firm, is expected to give a clue to the real owner of the ceiling.

The third annual exhibition of oil paintings and sculpture of the Lenox Art Academy, 109 West One Hundred and Twenty-fourth street, will open on Saturday, March 30, and will continue until April 30. Exhibits will be received on March 20, 21 and 22.

The fourth annual exhibition and sale of the Woman's Art Club will be held from the 11th to the 13th of April, inclusive, at the Pen and Brush Club, 30 West Twenty-fourth street, and will be open to all members of the club, members of the Woman's Art Club, past and present. All work must be at the Woman's Art School not later than Friday noon, April 5.

EXHIBITIONS NOW ON.

Ten of the twelve recent portraits by J. J. Shannon, now on exhibition at the Knoedler Galleries, No. 355 Fifth Avenue, are of women. Freedom and breadth of execution, with astonishing texture and naturalness of expression, are noticeable qualities of Shannon's latest work. The masterly handling of "Portrait of a Lady," with its color scheme of ivory and blue in the gown marks the painting as one of the most attractive in the group, the treatment of the hands being unusually fine.

The three-quarter length seated portrait of Miss Irene Untermeyer, with its natural and unaffected pose, is striking. The black velvet coat, with ermine muff and color, form a rich harmony relieved by the background of a Japanese screen. The head is fine in its modeling. The full-lengths of Mrs. Henry J. Ickelheimer, and Mrs. John Pratt are forceful and dignified portraits. The former in a large black picture hat and black gown painted against a red curtain, has fine feeling for line, but is somewhat more artificial in pose than that of Mrs. John Pratt, which is more convincing and natural in expression. As usual the

artist's color is harmonious. The full-length seated portrait of Mrs. Samuel Untermeyer is a fine study of character. Especially noticeable is the treatment of the ivory colored gown. For spontaneous pose and perfect naturalness, the portrait of Miss Catherine Jones is one of the best examples. Attired in a brown gown, with a white lace collar, the sitter turns her head to the right with an attitude of interest, wholly charming.

"Meredith—Son of Percy R. Pyne," is depicted standing with a collie dog by his side. Fine in tone, the little boy's portrait is an excellent example, the harmony of browns and grays being in the artist's best manner. The head is well drawn, although the expression of the eyes is not so pleasing. In the portraits of Mrs. William Gam-mell and Mrs. Sayles, the artist repeats his subtle harmonies. Simplicity of coloring in the portrait of Mrs. Gam-mell is its chief charm. Strong in character, however, the work lacks freedom of pose.

The average excellence of the exhibition is of such a high standard that it is difficult to discriminate individually. Shannon is pre-eminently a painter of fair women.

A special exhibition of portraits by Miss Ellen Emmet was opened at the galleries of William Macbeth, No. 450 Fifth Avenue, on Monday, and will continue for two weeks. The exhibition is interesting and altogether about a score of portraits are displayed. Miss Emmet is at her best in the portraiture of men. Chief among these is the admirable half-length profile view of Augustus Saint Gaudens, the sculptor. Quiet in tone, the portrait is especially strong as a character study. Another portrait of note is one of Mrs. Payne Whitney, who is portrayed seated in a black gown, holding a string of green beads. A golden toned screen forms the background. There is nice feeling for form and color in the dual portrait of Mrs. Malcolm Forbes and young son. A strong excellent likeness is revealed in the three-quarter length of Dr. Trudeau, which has also nice tonality. Two portraits to command attention are those of Admiral and Mrs. Cowles. Mrs. Cowles' portrait is three-quarter-length, and her white gown is painted against a blue background with considerable effect. Of charm is the juvenile portrait of Miss Marie Louis Blair, a harmony in white. Artistically one of the best examples in the group is the unpretentious boyish portrait entitled "Grenville." Nearby is an attractive companion portrait of a little girl.

There is a strong three-quarter length portrait of Col. H. A. Dupont, which is worthy of mention. The nervous painting of the hands is well indicated. Following the exhibition of portraits by Miss Emmet, a collection of landscapes of California by William Keith will be placed on view at the Macbeth Galleries March 28.

At the Montross Gallery, No. 372 Fifth avenue, John La Farge's "Wolf Charmer," a large picture, and also a collection of paintings, studies and sketches by the same artist form the weekly exhibition.

The "Wolf Charmer" was reproduced in the *Strand Magazine*, London, last year, and writing to the editor in reference to the picture, Mr. La Farge said:

"The picture I have chosen for you interests me, perhaps, as much from associations of travel and reading as

for any artistic success. I made the first drawing for it in 1886. It was engraved soon afterwards in a Boston magazine. I made it to be one of a series of some hundred subjects, more or less fantastic and imaginary. This one, of course, was based on the superstition, a European belief, which I came across in Brittany, where I spent some time in early youth.

"The peasants used to believe in what they called the 'wolf charmer' or 'wolf leader'—'le meneur de loups.' Certain pipers, whose habits led them to a solitary life, were held to have a magical power over wolves or other wild beasts and to delight in leading them about at night. Of course, it is a superstition known to many parts of Europe as well as to my Brittany friends."

The studies and sketches include pictures of Geisha girls, "At the Old Boat House Beach, Newport," "Apple Blossoms," a water color; "Samoan Courtship," scenes in Hawaii and Japan. Among some of the studies are interesting and colorful designs for glass, including "Resignation," a study for a memorial window, and "Wisdom." Many of the La Farge pictures are records of travel from 1886 to 1890-91. The annual exhibition of "The Ten" will open at the Montross Gallery on March 19.

More than a score of recent paintings of French landscapes and the sea, by Maxime Maufra, an artist of the modern school in France, were placed on exhibition in the galleries of Durand-Ruel & Sons, No. 5 West Thirty-sixth Street, Monday, and will remain on view there until March 30. Maufra loves to paint nature in the open. There is a fine feeling for out-of-doors in his work, and the fact that he is not the pupil of any great master is revealed in his pictures. They are original.

Conspicuous in the little group of pictures by Maufra is "La Pointe de Hebullu," a picture of a rocky promontory on the French coast, strong, vigorous and colorful, and with fine movement indicated in the curling wave-rushing shoreward. In lighter key are "The High Cliff at Varcotte by the Sea," in which the green clad cliffs, gray sky and sea are well painted; "The Cliff Illuminated by the Setting Sun," brilliant in its variegated coloring, and "Beach at Low Tide," on the Brittany coast, with clear atmosphere and blue sky, although a trifle harder in tone than some other canvases in the display. Light snow effects are revealed in the pictures of Sevres, with the hills of Meudon seen in the distance, and there is a fresh note in the picturesque bridge at Gournay on the river Marne, as painted by Maufra. Weird, and with a touch of mystery, is the "Moonlight at Varcotte," and there is charm in several other pictures of land and sea along the coast of Brittany. Maufra gave his first exhibition in 1894. He was made a Chevalier of the Legion of Honor that year, and he has recently received an order to paint a number of decorations for the new Luxembourg.

Under the auspices of the Union League Club an exhibition of landscapes by American artists was opened in the art gallery of the club on Thursday afternoon. Further mention of the exhibition will appear in our next issue.

The annual exhibition of pictures in black and white by artist members of the Salmagundi Club was opened with a "stag" on Friday night in the

galleries of the club house, No. 14 West Twelfth street. A review of the exhibition must be deferred until the next issue of the Art News.

A collection of proofs engraved in mezzotint by Samuel Cousins, the English artist, was placed on view Monday at the galleries of William Schaus, No. 415 Fifth avenue. These beautiful mezzotints include some of the following subjects, many of them being of historical interest: "The Earl of Jersey," after Lawrence; "Miss Bowles," after Reynolds; "The Connoisseurs," after Landseer; "Princes in the Tower," after Millais; "The Maid and the Magpie," after Landseer, and "Moretta," after Frederick Leighton. A complete collection of proofs of these plates was exhibited in London during 1903, and comprised the most unique and complete display of the work of this artist. More than fifty proofs form the present collection, which will remain on view for two weeks. An exhibition of recent portraits by George Burroughs Torrey will open at these galleries on Monday, March 18.

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The portrait show of "Old Masters" at the Ehrich Galleries, 463-463 Fifth avenue, is rigidly confined to the old schools and contains some fine examples. It is difficult to specialize because all of them possess attraction. We would, however, in this issue draw attention to the three large canvases which command the center of the gallery, and which in themselves would make an interesting exhibition to art lovers and art students.

The portrait by A. Cuyp, representing the famous artist, Franz Mieris, and his wife, show Cuyp in a field wholly unsuspected by those who only know him as a landscape and cattle painter. On either side of this painting hang the portraits of a Spanish general, attributed to Francisco Rizi, and the remarkable portrait of Charles I., painted when he was Prince of Wales, in 1624, by Daniel Mytens. The latter is probably the first portrait of Charles which Mytens executed, and it seems to have been painted with an attention to detail and a glow of color which Mytens rarely attained again.

There is on exhibition at the New York School of Art, 2237 Broadway, a number of characteristic portraits with a few landscapes by Wilhelm Funk. All the portraits with the exception of the one of Mr. James McLean have

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been exhibited elsewhere in the city this winter, and have been commented upon in these columns, but it is a pleasure to see once more the strong and virile work of Mr. Funk and note the clever likenesses of Sir Caspar Purdon Clarke, General Horace Porter and Mr. Richard Watson Gilder which stand out particularly from the less well-known sitters. Mr. Funk's landscapes possess the same broad brush work marked in his portraits, but they are less satisfactory and somewhat sombre in tone. The exhibition remains on until March 23.

WITH THE DEALERS.

The Hutchins and Randall collections of paintings and also the Donchian collection of Oriental rugs will be placed on view Monday at the Fifth Avenue Art Galleries, No. 546 Fifth avenue, prior to sale at auction. The sale of pictures will take place on the evenings of March 20, 21 and 22. The Donchian sale will occur on the afternoon of March 23. James P. Silo will be auctioneer.

Artists have contributed paintings to a sale for the benefit of the New York Throat, Nose and Lung Hospital. The paintings will go on exhibition at the Fifth Avenue Art Galleries on March 25. The sale, which will take place on March 27 and 28, will be conducted by James P. Silo.

The exhibition of pictures by Gifford and Reynolds Beal at the galleries of William Clausen, No. 381 Fifth

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Avenue, has proved successful and has been well attended during the past week. "Newport Harbor," a marine by Reynolds Beal, has been purchased by a local collector. Following the exhibition of pictures by the Beal Brothers, an exhibition of landscapes by Frank Russell Wadsworth will open at the Clausen Galleries on Monday, March 18, and will continue for two weeks. Mr. Wadsworth was a pupil of William M. Chase.

Several new pictures have been received at the Holland Art Galleries, No. 59-61 West Thirty-third Street, including a marine by William T. Richards, and a number of paintings of the modern Dutch and French schools.

A clearing sale of the entire frame stock of the galleries of Max Williams, No. 432 Fifth Avenue, will be opened on April 1. The sale will be held in order to make room for new material at the Williams Galleries.

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